

論文の英文要旨

論文題目

中国少数民族口頭伝承の研究

氏名

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This thesis clarifies the character of "Tomba culture" that is based on traditional religious texts of the Naxi, by comparing Naxi colloquial language to the language of religious texts, in order to understand the oral tradition.

So far, there have been few Chinese ethnic minority scholars who have been able to study their own oral traditions, and even fewer scholars from outside of those cultures who have the linguistic qualifications to do so. There are also limits in relying upon translated material to study the language and culture of an ethnic minority group. However, because the situation in China has changed greatly in recent years, even foreign researchers, have been permitted to enter the previously forbidden areas in which minority ethnic groups live; these scholars are encouraged to study the language and learn about the oral traditions. The possibilities of studying the oral traditions of the China's minority ethnic groups offers new horizons for scholars of Chinese cultures. The development of a tourist industry in those western regions helped to revive interest in these little-known cultures.

As the result of an economic strategy that emphasized tourism, the traditional culture of each minority ethnic population has become merchandised, and each population is losing the oral traditions which have been passed on for generations. In some respects, though, the intrusion of the outside world has brought advantage in the form of research. Meanwhile, a special religious tradition which is closely related to their traditional oral culture is forming a peculiar culture among the Naxi people who reside in a part of Yunnan and Sichuan.

It is a religious culture, which is called "Tomba culture", whose core is the religious texts written in a unique "Hieroglyph", which is handed down by priests of the Naxi --- "Tomba".

Western scholars have been interested in the religious texts of the Naxi since the latter half of the 18th century. The researcher who had the greatest influence on the current study is Joseph F. Rock, who conducted extensive research in the Naxi area in the 1920s and 1930s. Although Rock amassed a considerable amount of materials and data that have been useful to later studies of the Naxi, the information is not systematically organized. It is also true that, because of the overwhelming amount of data he left, and its complexity, other scholars have difficulty examining it. After the 1950s, the study of Naxi religious texts was taken up by scholars in the People's Republic of China. One remarkable tendency seen there was that researchers studied "Tomba culture" as the ethnic identity of the Naxi. In addition, "Tomba culture" occupied people's attention as the core of the commercialization of the whole Yunnan after the 1980s when its tourist industry was established. Recently, moreover, the image of "Tomba culture" has been broadened to the extent that "Naxi culture" has been equated with "Tomba culture".

In this thesis, religious texts of the Naxi are examined from two viewpoints. The first perspective is that of the Naxi religious texts. I examined the historical background of Naxi religious texts and their relation to Naxi secular society. Through this examination, it became evident that priests are almost privileged to use the Naxi traditional characters. The use of traditional characters among the Naxi is limited to the religious activity of Tomba. Next I examined the internal factors, specifically the language of the Naxi religious texts. I compared the Naxi religious texts themselves with Naxi colloquial language and Naxi folk songs, by using material and data, which I collected in my field research.

From this second viewpoint, it became obvious that it is appropriate to claim that the language chanted by Tomba is just one of the components which make up the concept of "Naxi oral tradition". You can say that if you give a verse form to the texts of the Naxi colloquial language, they become Naxi folk songs, and if you give special vocabulary and grammatical feature to the texts of Naxi folk songs, they become Naxi religious texts.

When "Tomba culture" of the Naxi is reconsidered from the above-mentioned perspectives, you can draw the conclusion as follows. If the culture seen in Tomba religion or Naxi religious texts handed down by Tomba is called "Tomba culture", and general culture of Naxi, such as the Naxi colloquial language or lifestyle is called "Naxi culture", then the privileged Naxi religious texts and their traditional characters are the results of separation of "Tomba culture" from "Naxi culture". Moreover, in tourism, the commercialization of "Tomba culture", the unique "Hieroglyph" gets the limelight, but the Naxi language itself has been forgotten. As a result the expanded image of "Tomba culture" differs from what the Naxi actually are.

However, the language of the Naxi religious texts can be regarded as one component of the world of the "Naxi oral tradition", which includes colloquial language and the folk songs. Therefore, it is important to restructure the study of religious texts by situating Naxi religious texts within the "Naxi oral tradition", at the time when "Tomba culture" is separated from the actual Naxi culture. It is necessary to reconsider the position of "Tomba culture" whose image has been so expanded as to be called the very culture of the Naxi in recent years, and to subordinate "Tomba culture" to "Naxi culture" which includes various cultural elements of the Naxi.